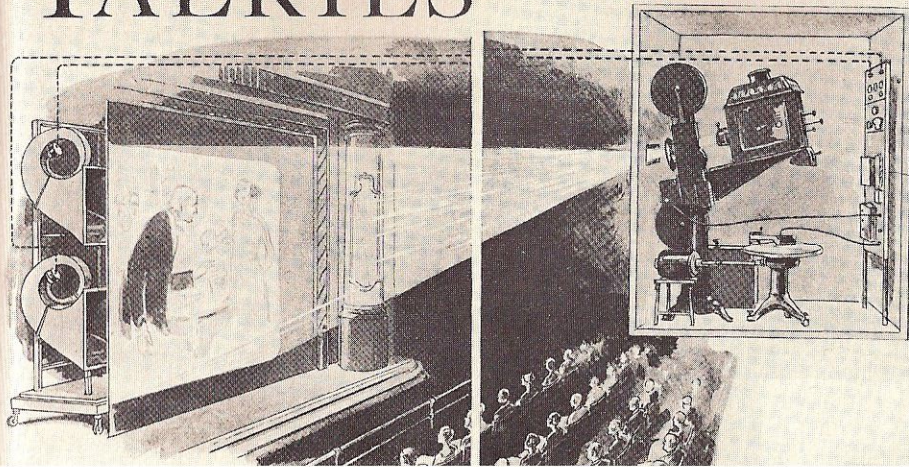


TALKIES Are Made



Film projection in the thirties.

(from: Alison Sandford, *The Movie Musical from Vitaphone to 42nd Street*. Edited by Miles Kreuger, Dover, New York, 1975).



Two consciousness projection(s) by Dan Graham (cf. p. 6). Performance at the School of the Art Institute of Chicago, Chicago, Ill., 1975.

Essay on Video, Architecture and Television

Film and video: video as present-time

Video is a present-time medium. Its image can be simultaneous with its perception by/of its audience (it can be the image of its audience perceiving). The space/time it presents, is continuous, unbroken and congruent to that of the real time which is the shared time of its perceivers and their individual and collective real environments. This is unlike film which is, necessarily, an edited re-presentation of the past of another reality/an other's reality for separate contemplation by unconnected individuals. Film is discontinuous, its language constructed, in fact, from syntactical and temporal disjunctions (for example, montage). Film is a reflection of a reality external to the spectator's body; the spectator's body is out of the frame. In a live-video-situation, the spectator may be included within the frame at one moment, or be out of the frame at another moment. Film constructs a 'reality' separate and incongruent to the viewing situation; video feeds back indigenous data in the immediate, present-time environment or connects parallel time/space continua. Film is contemplative and 'distanced'; it detaches the viewer from present reality and makes him a spectator.

